

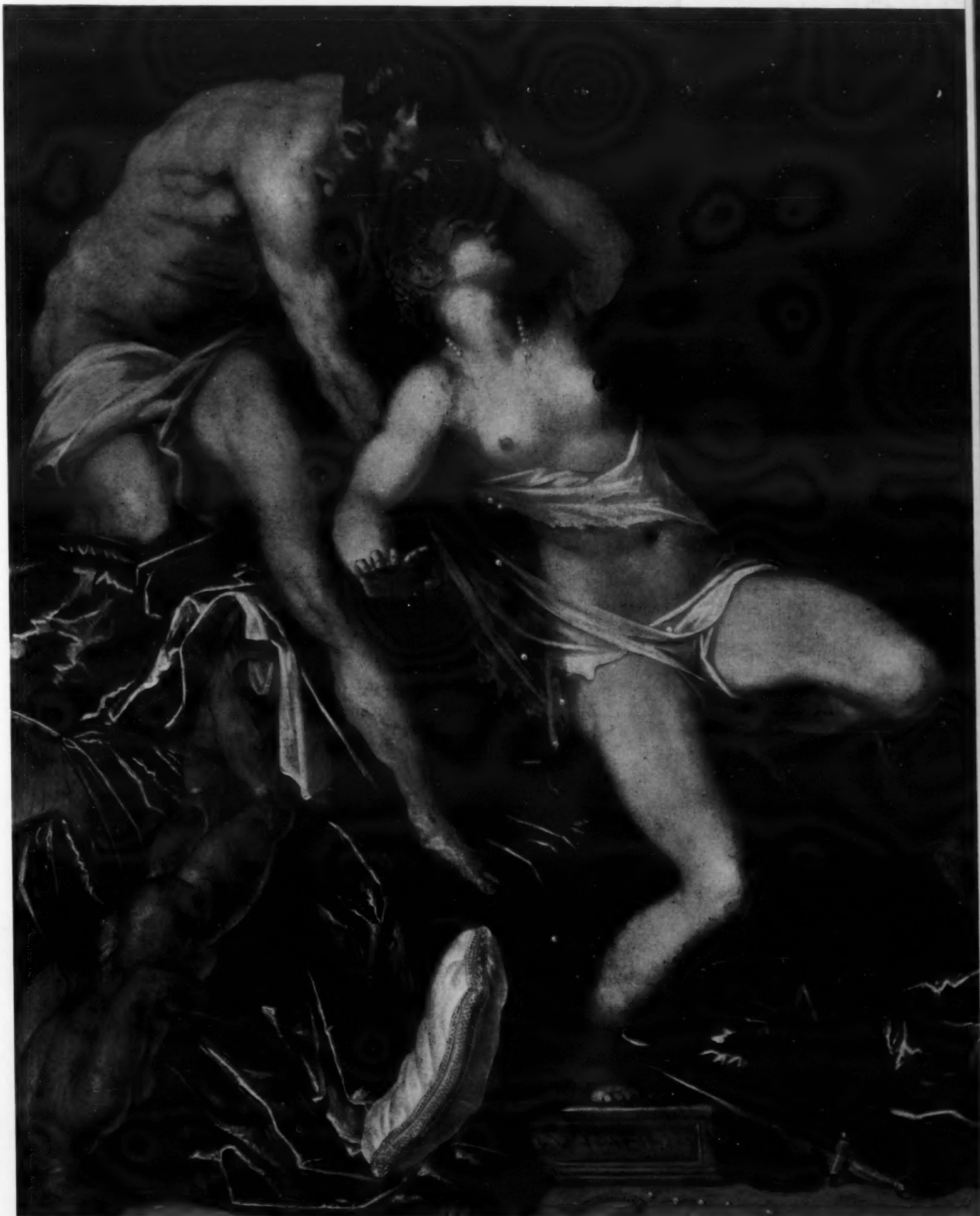
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THE

ART NEWS



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APRIL 15, 1939 ♦ CLASSICS OF THE NUDE
WILLIAMSBURG: AMERICAN PRIMITIVES
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THE ART NEWS

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VOLUME XXXVII

NUMBER 29

Contents for April 15, 1939

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EXHIBITED AT THE NATIONAL MUSEUM, WASHINGTON, D. C.

FIRST MODEL OF THE NATIONAL GALLERY IN WASHINGTON AS IT WILL APPEAR ON ITS 1940 OPENING

Just placed on exhibition in the National Museum lobby of the Smithsonian Institution, this twenty-foot maquette of the building now under construction to house the National Gallery of Art gives the first comprehensive idea of how the late John Russell Pope's concept will look when it is formally opened, as now expected, in the early autumn of next year. To be 785 feet long and 90 feet high, the structure will be entirely of Tennessee marble and is announced to be "the largest marble structure in the world," in which, incidentally, the color is to be graduated from rose-pink in the lower courses to nearly pure white at the top. The building, estimated to cost \$15,000,000, is being built from funds donated by the late Hon. Andrew W. Mellon; it will house at first the unique collection of paintings and sculpture formed by him and which constitutes the nucleus of the National Gallery—objects so famous and so frequently the subject of special treatment in this magazine that there is no need to mention them further here. Although the statement which accompanies the exhibition of this model briefly outlines the layout of the great structure, it is too early to express an opinion on its aesthetic and functional nature. It is safe to say, however, from the exterior aspect as the maquette shows it, that there has been no departure from the most conservative tradition of the public building, and that the pantheon-like monumentality of the new National Gallery will be in complete harmony with the stately atmosphere of official Washington.

THE ART NEWS

APRIL 15, 1939

THE CLASSIC NUDE: 1460-1905

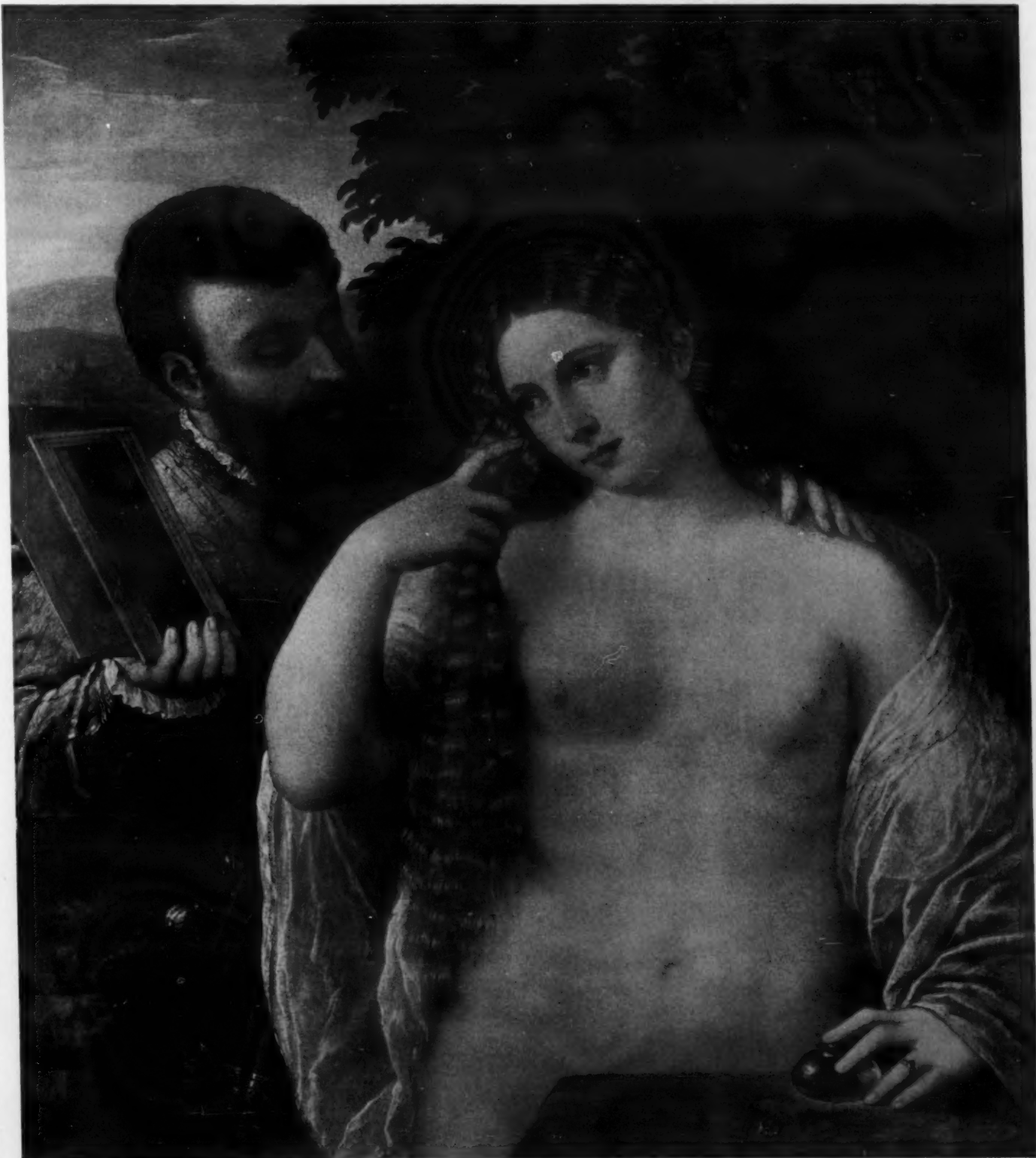
From Pollaiuolo to Picasso in a Magnificent Anthology

BY ALFRED M. FRANKFURTER

AS SIGNIFICANT to the genesis of popular taste as they are important in their survey of an art form vital to artists of all time, the thirty-eight paintings and drawings from the Renaissance to our own day which comprise the "Classics of the Nude" now being shown at the Knoedler Galleries are united by a common denominator unclassifiable among the ordinary variety of theme exhibition. Rather than the arbitrary subject matter of such shows, invariably of associative interest quite secondary to artistic quality, this theme limits itself to the bounds imposed by artistic logic, fully aware of and, I think, fully utilizing the wide scope of interest within that area still untouched despite the prolific flourishing of exhibitions in the New York annual curriculum.

The most profoundly classical of pictorial and sculptural subjects, the human figure in the nude, has been an inalienable token of modern art since Western artists were first conscious of their modernity. Growing out of the human domination of Greek and Roman antiquity whose supreme aesthetic expression was the idealization of the human effigy undorned, and though mortally stunted in the Dark and Middle Ages by their attitude toward

nakedness as a symbol of shame, the artistic concept of the nude attained its rebirth synchronously with the greater Renaissance of the modern era. Thence evolving into a form that unifies the fifteenth with the twentieth and intervening centuries, the idea of the sublimated human body transcends today's colloquial definition of



LENT BY MR. SAMUEL H. KRESS TO THE KNOEDLER GALLERIES

ILLUSTRATING THE SOURCE OF THE NUDE IN MODERN EUROPEAN ART: TITIAN'S "LADY AT THE MIRROR"



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MODERN ABSTRACTION OF THE NUDE AS THE BASIS FOR CLASSIC COMPOSITION: CEZANNE'S SMALL "BATHERS," CA. 1900-05

modern art. In the panorama of six hundred years of creative effort toward a mutual end which this ingenious exhibition unfolds, the essential community of Western art since the Renaissance—modern art in its proper sense—demonstrates itself with something of the grandeur and compulsion of the friezes of Olympia and the Parthe-

non which can be called the first mature "Classics of the Nude."

As the representation of a pictorial ideal and on purely human grounds, the nude has suffered less from the arbitrariness of function and the vagaries of taste than the other subject matter which has preoccupied painters since their emancipation. Neither revolu-

CRANACH'S DELIGHTFUL "NYMPH REPOSING," REFLECTING THE INFLUENCE OF GIORGIONE IN XVI CENTURY GERMAN PAINTING

LENT BY MR. ROBERT LEHMAN TO THE KNOEDLER GALLERIES





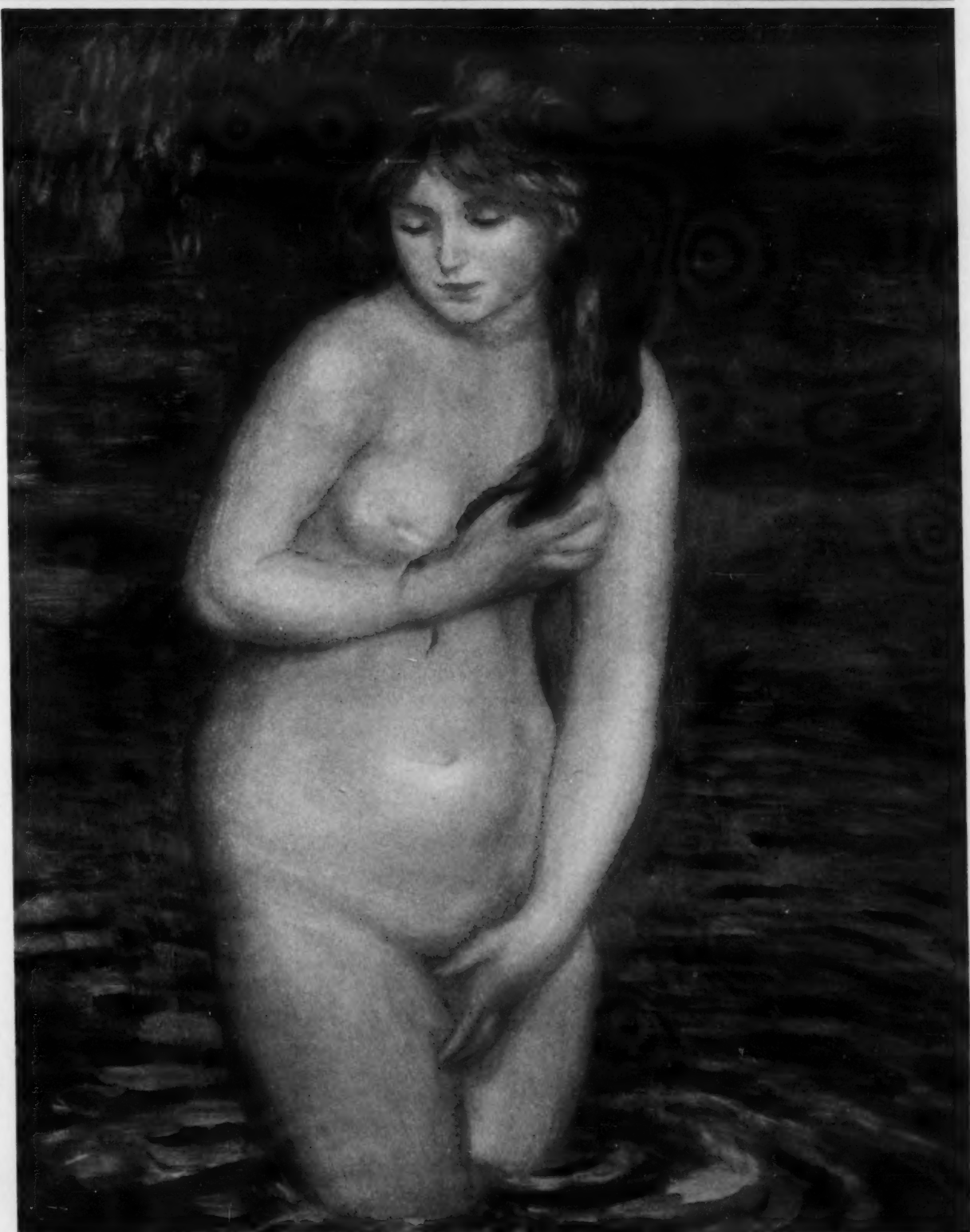
(RIGHT) LENT BY MR. R. M. COE

PRECOCIOUS REALISM IN "SLEEPING NUDE," DATED 1544, BY PENCZ OF NUREMBERG (ABOVE); POETRY OF THE NUDE IN RENOIR'S "BATHER," PAINTED IN 1888.

tions in theology nor the scientific subjugation of nature nor the usurpation of portraiture by the camera, in the centuries of interim, have left more than a slight mark on the cycle of man's sublimation in his own image. Here only the gradual, eternal flow of style can be observed, but that with penetrating clarity, in the mutations lying between Pollaiuolo and Picasso.

Thus speaks the objective critic. If that were all, one could proceed to the pictures at hand, become the spectator participating in the aesthetic experience, dismissing dispassionately all exterior considerations and connotations. Yet how many can? For if the nude is the tradition of purest creative effort, it is the subject matter with the greatest accumulation of impure receptive experience. No matter how objectively one approaches it as an art form, one is not allowed to forget the fantastic assortment of tabus, prejudices and perversions—born of bigotry, stupidity and pathology—with which dozens of generations have clouded its truth. From the mediaeval aspect of nudity in art as a badge of shame—its representation restricted to such shameful scenes as the Expulsion, the Crucifixion and the Damned—the records lead through

(Continued on page 21)



NATIVE PRIMITIVES COMPLEMENT T

New Acquisitions for Mrs. John D. Rockefeller, Jr.'s Collection of U. S. Folk Art

THE reconstitution of Williamsburg which munificent private donations, brilliant historical research and scholarly collecting is rapidly making the foremost shrine to America's past in the entire country, has recently been materially furthered by the acquisition of over twenty early American paintings of the primitive type which have been added to Mrs. John D. Rockefeller, Jr.'s already considerable collection of folk art.

One of the most famous additions to this group is the *Peaceable Kingdom* by Edward Hicks, a Quaker minister of wide renown who earned his livelihood as a coach and sign painter and indulged his fancy with easel pictures. Since his paintings were first shown in the Museum of Modern Art in 1932, Hicks has been established as one of the masters of American folk art with a nationwide reputation.

Girl in Pinafore, on exhibition for the first time, is an outstanding portrait in this same tradition. Painted in oil on a wood panel, this picture portrays a child of about six holding a basket of cherries in her left hand and a stem of the fruit in her right. On a stool more cherries appear in a Staffordshire plate whose feather-edge pattern is similar to the design on fragments of the Restoration period that were recovered in excavating old foundations in Williamsburg. The anonymous artist, probably from Boston, made brilliant use of the costume details and developed a remarkable unity of design. The picture is dated circa 1830.

The Bountiful Board is also by an anonymous artist and was painted in oil on common bed-ticking. This is one of the rare examples of the period, which is probably between 1800 and 1810. It was found in Providence, Rhode Island. Although still-life was a popular subject in the late eighteenth and nineteenth centuries among folk artists, practically all the pictures in this category were painted in watercolor and very few still-lives in oil are known. *The Bountiful Board* appears entirely original in conception, introducing extraordinary balance of forms with arbitrary relations. A table heavily laden with fruit and china distributed on a checkered cloth



RECENTLY ACQUIRED BY PARADISE HOUSE, WILLIAMSBURG, VIRGINIA

"THE BOUNTIFUL BOARD," OIL ON TICKING, ANONYMOUS, CA. 1805

is framed with a symmetrically draped curtain. The innate sense of "rightness" of design suggests the sophistication of a modern artist.

Probably the most remarkable of the whole group, however, are a series of six paintings on wood panels from an inn in Woodstock, Vermont, by an eighteenth century unknown artist. Bearing verses from St. Luke in careful lettering under each picture, they describe the story of the Good Samaritan with an emotional power and a profound religious fervor comparable only to certain Italian primitives. Both as documents of the spirit of their age and for their high artistic merit they are among the foremost examples of their kind in the country.

Two portraits of comparative elegance are the *New Jersey Squire* and the *Squire's Wife*. Here again the name of the artist is not known. Dating from 1840, they are painted in oil on canvas with an apparent ease not associated with "limner" portraits.

Village Green, a panel in pastel dating from about 1820, brings fresh evidence of the strong relationship between folk art and the most modern of contemporary art. When this picture was exhibited in New York before its acquisition for the present collection, visitors compared it with the early work of Utrillo. The panel was found in Connecticut but the subject may have been based on an English print of the time.

A striking example of the contribution of children to the religious

group of folk art paintings may be seen in the watercolor *Baptism of our Saviour* by Ann Johnson. While the bold gold letters on the black glass mat indicated that the artist's spelling was weak, her painting was powerfully conceived and executed. The painting technique suggests needlework but the color is fresh and vital with fine textural variations. Two years ago this work was included in an exhibition called "Children in American Folk Art" at the Downtown Galleries in New York and at the Chester Johnson Galleries in Chicago.

Girl in Garden, an oil painting on canvas is signed by Antony Drexel and dated 1828. This canvas is handled with great imagination in the placing of the figure within its surroundings. There is a certain sophistication in magnifying the leaf and flower forms to provide a compositional balance for the demure figure of the little girl. This portrait rounds out a group of children found in many parts of the country and portrayed in a great variety of styles. Fracturs and other minor arts complete the group.



RECENTLY ACQUIRED BY PARADISE HOUSE, WILLIAMSBURG, VIRGINIA

"THE VILLAGE GREEN," ANONYMOUS, CA. 1805, PROBABLY BASED ON AN ENGLISH PRINT

THE WILLIAMSBURG RESTORATION



RECENTLY ACQUIRED BY PARADISE HOUSE, WILLIAMSBURG, VIRGINIA

SCENE FROM A SERIES OF ANONYMOUS AMERICAN XVIII CENTURY PANELS ILLUSTRATING "THE GOOD SAMARITAN"



RECENTLY ACQUIRED BY PARADISE HOUSE, WILLIAMSBURG, VIRGINIA

A FINAL PANEL INSCRIBED WITH THE TEXT: "AND BROUGHT HIM TO AN INN, AND TOOK CARE OF HIM. LUKE 10:3"

New Exhibitions of the Week

RECENT CANVASES BY JOAN MIRO, A NON-CONFORMING SURREALIST

A LITTLE less gaily than usual, the familiar shorthand characters of Joan Miro glide in choreographic rhythms across his canvases. The color in the recent work at Pierre Matisse is fresh and clear, sometimes appearing in bold recitations of primary pigments, sometimes in pastel combinations of rose and blue, and sometimes in calm blacks, whites and earth tones. Variegated brushing and the mixture of thin paint and impasto add to the diversified effect achieved by the constant rearrangement of a handful of motifs.

Auto-portrait I, a tremendous pencil drawing on slightly tinted canvas, is the progeny of an incestuous mating of two periods of Miro's art: executed in the outline and rounded planes of his naturalistic style of about 1918, the entire monstrosity is composed of the sunbursts, stars and fish-like forms which are his current surrealist stock-in-trade. However, the game does not stop at that: in *Auto-portrait II* the face is removed and only the symbols are left to extend their bright forms across a black panel.

There can be little doubt about the fact that Miro is one of the most gifted and successful members of his group. He is a fine draftsman and an excellent colorist, his surreal-abstract language is less obscure than most, and he is able, by adroit turns of composition and tone, to conjure up an emotional sequence ranging from laughter to horror.

D. B.

OBJECTIVE SCENES IN OIL AND BLACK & WHITE BY EDWIN DICKINSON

EDWIN DICKINSON's paintings at the Passadoit Gallery are dreamy landscapes, mostly of apple trees, quite different from the sunny views of buff and pink French houses which appeared in his last exhibition. Here interest is in the subtlety of color, and wealth of suggestion rather than in signs of human habitation or the actual participation of people in the artist's view. Underneath the

sketchy, loose brushstrokes one feels, however the solidity and completeness of Dickinson's original conception. Objects are little defined, but the shadows of trees upon the ground, the reflections of them in the water emerge out of the mist, and to look carefully into such paintings as *Three Apple Trees* is a rewarding experience.

A group of drawings compares interestingly with the paintings and reveals how Dickinson draws with his brush when he paints. Quite different is the definiteness of *Public Square, Arles*, with its pattern of iron railing; and so also is *Iron Bench* in which again the convolutions of a fairly elaborate design greet the eye with a sharpness not present in the paintings. *Window and Curtain* in a way combines the two approaches, for in it Dickinson uses the beauty of forms for his composition, and in the softly shaded description of textures he shows his sensitiveness to qualities best expressed in paint.

J. L.

PEGGY BACON'S FELINE FRIENDS; HUMAN STUDIES BY RAPHAEL SOYER

PEGGY BACON's pastels of "Manhattan Cats," mostly trotted, provide not only a general view of the feline population, but also a survey of materially unsavory but artistically interesting aspects of our island. She is as adept at the isolating of salient traits of cats as she is at characterizing humans. Though there is a lack of well fed, sit-by-the-fire pets in her exhibition at the Rehn Galleries—perhaps they do not flourish in Manhattan—the economic and amatory problems of the alley prowlers are represented in pictures which also attest to Miss Bacon's ability to make a blue and silver tone poem from moonlight on back fences.

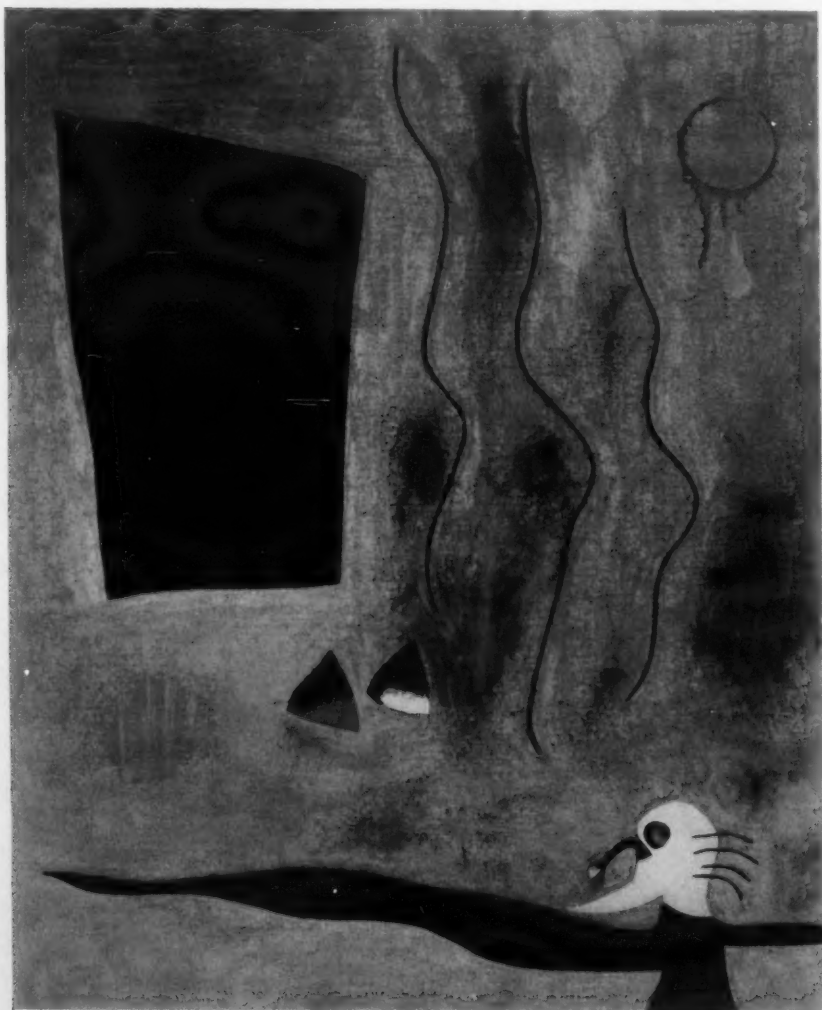
At the same gallery the small paintings, lithographs, and drawings by Raphael Soyer are intimate products of his serious studies of human bodies and human psychology. Of several earnest portraits, *Man Eating*, in which the hair, the skin, the outline, and even the animated green sweater are all very much alive, is perhaps the most striking. There are careful studies of the effect of light on nude flesh: in one case he seems to have pushed the paint around with his brush until it caught the maximum of golden-pink luminosity, and then added further to its warmth by binding it with a sepia outline. The drawings are mostly figure studies, but some of the lithographs, such as *Spring*, a wistful presentation of the resigned victims of nature and society, and the angular composition, *Backstage*, are sharp commentary.

D. B.

GUEVARA'S NEW INTERPRETATION OF A CLASSICAL FORM

A STYLE which depends upon linear clarity and a sense of the weight and volume of forms in space describes only in part the work by Meraud Guevara at the Valentine Gallery. Swept clean of all detail not strictly relevant to her conception of her subject, the paintings of this young English artist impress one with her ability to select her material with clear eyes from the life around her and to adhere rigidly to its actuality. Thus singled out from the tangle of impressions which ordinarily blur the outlines, she makes it live an independent life in settings as clear and shapely as the objects themselves. One is reminded of the surrealist almost fiercely clear atmosphere, and yet in Meraud Guevara's world the sense of neurotic conflict is not manifest. Her figures are almost never arrested in motion. They sit or stand in quiet attitudes, pausing apparently both in time and space. Several are women with birds, with a dog, and there is one woman holding a child, the last, though quiet and isolated in feeling nonetheless emotionally conceived.

Color harmonies of blue and purple and beige whose range is narrow are subtly worked out, and while most of one's pleasure in design relies upon the artist's realization of architectural shapes and volumes and detail, she does exploit with great effect such details of dress as the fringe of a woman's shawl, the eyelet embroidery of a petticoat. The painting *Nature Morte aux oeufs* is a *tour de force* in the smoothness and at the same time brilliance of its rendering. The color of the eggs, so perfect and so varied, constitutes a focus of attention electric in its force. This is the first



EXHIBITED AT THE PIERRE MATISSE GALLERY

"THE FLIGHT OF THE BIRD OVER THE PLAIN" BY JOAN MIRO

exhibition in America of a painter who is aptly characterized by Gertrude Stein by the statement "paint is she." J. L.

FIRST ONE MAN SHOW OF TACCARD, A SELF-TAUGHT ARTIST

PATRICK TACCARD, who earns his living by operating a garage in Liberty, New York, painted a little bit in his youth and happily resumed the practice a few years ago. "Discovered" by a group of motoring New York artists who happened upon his emporium, his delightfully ingenuous but rich little landscapes, some of them executed on old tin signs with Duco enamel, are having their first Manhattan showing at the Hudson D. Walker Gallery. His subject matter is furnished not only by the countryside around his home, but by Hollywood and by picture books, and the fact that his *Colorado Mountains* are grey instead of red, or that his *Volcano* is a bit hard to place, detracts little from his charm. Without any deliberate composition he has the knack of arranging his composite motifs into good pictures, and his manner of painting the texture of foliage and grass would do credit to a much more sophisticated artist. D. B.

STEWART: A SUCCESSFUL SCULPTOR OF PUBLIC COMMISSIONS

HOW appropriate was the choice of Albert Stewart's figure as the dominating sculptural motif of the World's Fair may be judged by a visit to the Arden Gallery where a large selection of pieces as well as photographs of completed public commissions are on view. From the sculptor's highly experienced style we can rest assured that his heroic female will float serenely over rockets, man-made thunder storms, smoke bombs and the pavilions of all nations bathed in multi-colored light. Even more, she will probably mean something to the expectant millions, for Stewart's work is restfully intelligible and kind to the eye. It is also simplified without over-stylization—a successful compromise between the ingratiating smoothness of Manish and the monumental unconcern of the stone-hacking moderns. These are forms which suit the public mind of today even if tomorrow they are as dead as were those tawdry, bombastic stragglers from the Paris Fair, the figures of the Pont Alexandre III.

In addition to Stewart's public commissions the show offers works of more permanent values—some attractive garden pieces, animal groups, among which a *Leopard* is outstanding, and concise, efficient animal drawings—all a tribute to unusual technical resources. This is sculpture which is approached as a job and not as an emotional outlet—surely the perfect guide post to the brave new world of tomorrow. R. F.

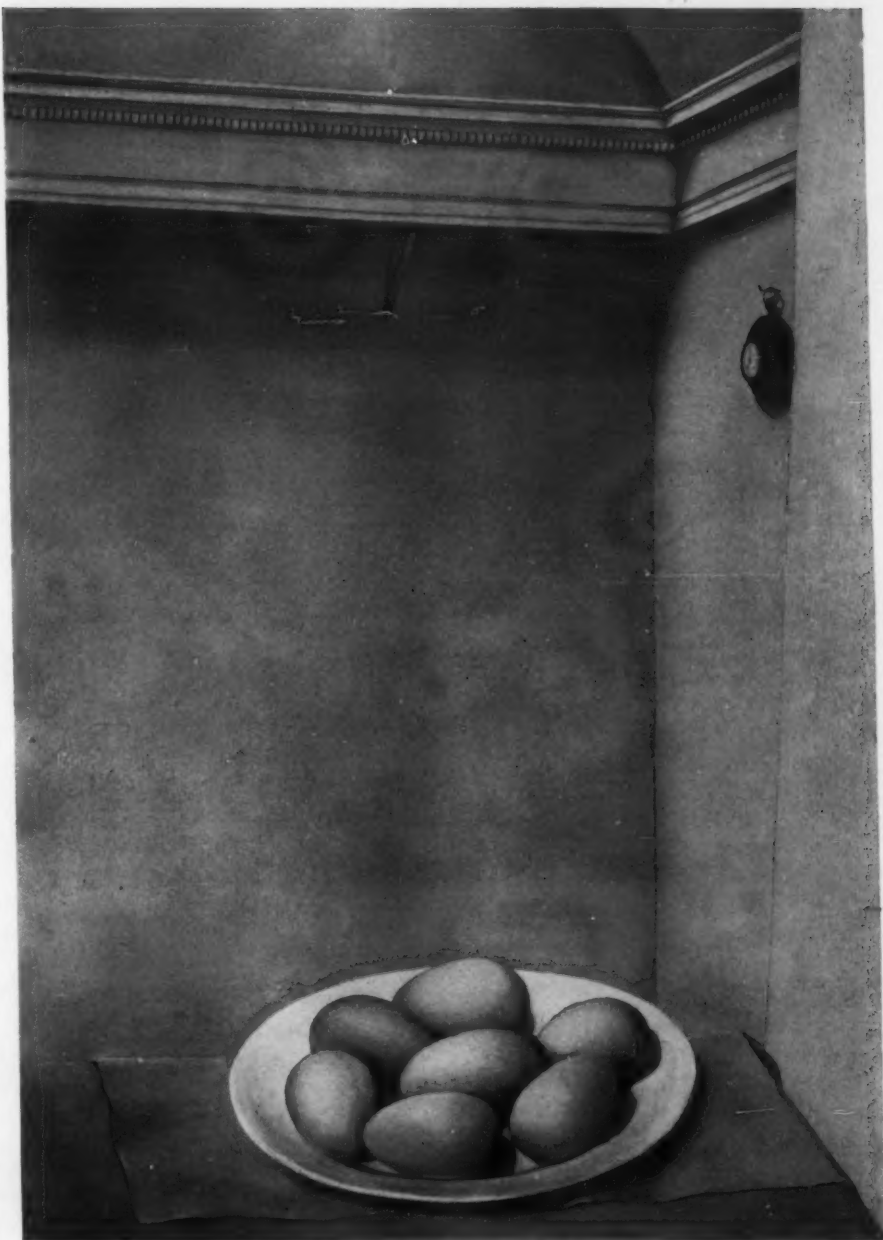
THE WESTERN LANDSCAPE PAINTED IN AN UNDERSTANDING VEIN BY HURD

THE landscape of New Mexico is intoned with dry, smooth paint in softly chanting colors in the work by Peter Hurd now at the gallery of Mrs. Cornelius Sullivan. He draws out the breadth of its plains and rounds the firmly constructed contours of its mountains on canvases which suggest perfectly sun-parched golden aridity, feathery grasses, and deep green, fertile areas. In *Valley in a Storm* a magnificent sweep of sky is emphasized by a crescendo of hills, while in *The Placita at San Patricio* the undulating perspective of a valley is calmly depicted. The portraits, particularly the profile against landscape in *Boy from the Plains*, are strong.

No less than the paintings, the drawings, in wash and in sharp line, ably interpret the countryside and render the features of the people who inhabit it. D. B.

THE ELOQUENT & PERSONAL LANGUAGE OF BEN-ZION: OILS & DRAWINGS

AT THE Bonestell Gallery Ben-Zion is showing watercolors and drawings, and the interest is about evenly divided between them, for this artist's bold outline is one of the characteristic ele-



EXHIBITED AT THE VALENTINE GALLERY
MERAUD GUEVARA'S SPACIOUS "NATURE MORTE AUX OEUFs"

ments in his work. He has a poetic approach to all his material whether it is still-life which predominates in this group, or whether he expresses his feeling for trees in an orchard. His two paintings of heads, *Polish Jew* and *The Judge* are essentially the work of a draftsman, and one with a sense of satire. The tones of chartreuse green which describe the former are, however, eloquent and sensitive. Among the drawings one of the most interesting is *Time*, mystic and impressive in its ability to isolate an abstract idea in terms of design. *The Staircase* is handsomely executed, its scrolled railings fairly drawn into bowknots. *Heavy Industry*, fiercely black and white, resounds with noise of speeding belts and whirring machinery. J. L.

NATALIE HAYS HAMMOND: REMOTE STILL-LIFES OBJECTIVELY RENDERED

AMONG the paintings by Natalie Hays Hammond now being shown at the Marie Sterner Galleries nearly all are of still-lives, and the two or three in which she has chosen landscape as her subject seem almost to fall in this category, for they are mediaeval towns, their walls and turrets the focus of interest. They are not presented as human habitations, but are meticulously painted scenes which seem almost like enlargements of illuminated manuscripts. Flat blue skies, with no attempt whatsoever at a realistic interpretation, are spread above them, and in one the blue of a bay with the town circling its edge gives the impression of being part of a map.

The cool clarity with which Miss Hammond sees such far off scenes is apparent in her handling of still-life. *Hyacinth* is devoid of a foundation for the pot of flowers so delightfully painted, and its background bears no relation to the subject. It is presented as an object in space. Similarly *Sphere of Copernicus*, with its delicate but simple design in parchment colors, is painted with the greatest

care and offered without comment to anyone who enjoys the isolation of objects from all the emotional overtones of everyday life. J. L.

ALEXANDRE IACOVLEFF: MEMORIAL SHOW OF AN EMINENT RUSSIAN ARTIST

THE Memorial Exhibition of the work of Iacovleff at the Grand Central Art Galleries fills five large rooms, and the versatility and warmth of the painter is manifest upon all sides. The early drawings in which the power of his draftsmanship is particularly apparent are among the most revealing examples of his talent for sure, strong characterization. *Seated Nude*, which has been loaned to the exhibition by the Luxembourg, is one of these. Iacovleff's travels to the Far East and to Africa also yielded some of his most vivid and penetrating work, his portraits of Chinamen and his insight into Negro character being, as William James said, something special and uncanny. Every type and tribe and attitude in Africa seems to be represented, many in the sanguine drawings which medium he used to great effect.

Completely different from the drawings which are so definitely structural in their basis that they seem almost to have come from the hand of a sculptor, are the watercolor sketches, both of the ballet and many of the stage. Catching with zest the particular atmosphere of a Tunisian café or a restaurant in Peiping, Iacovleff sketches the *habitués* and background with rapidity and ease. *Opéra Comique* is an amazingly animated interpretation of the stage, that seductive subject which usually emerges a warmed over, stale remnant of what once was all light and glitter and movement. He has gone beneath the surface in this, as in so many characterizations, and communicated its own individual feeling.

The later work, which is so fantastic and imaginatively symbolic, is freed from all academic restraint, his color is infinitely wider in range and a new vision and technique is developing. The wide scope of this artist as seen in this exhibition shows a capacity for work and breadth of interest which were prodigious and his techniques were as varied as the types of subject matter which unfailingly attracted him.

J. L.

LANDSCAPES BY HOBART NICHOLS; THE SEA PAINTED BY WOODWARD

HOBART NICHOLS is preoccupied with the effects of atmosphere as nearly every canvas in his current show at the Fifth Avenue Grand Central Galleries attests. *Midnight*, blue and chilly, *January Thaw*, drenched in icy water, *April Showers*, particularly appropriate now, with its slanting rain, fruit tree in bloom and checker board of plowed and planted fields—such are the subjects which he paints, absorbed in the changes of season and the caprices of weather. One of the pleasantest is a peaceful view of the Hudson, shining with light and tranquil in mood. The only one in which Nichols introduces human beings is called the *WPA and the Hudson*. Here again a shaft of light strikes the water with brilliant effect, leaving in rather melancholy shadow the men with their picks and shovels, upon which they are not leaning.

A whole room full of seascapes by Stanley Woodward is amazing

in the variety of ways in which he has painted his favorite subject. Turbulent water, surging and thundering against a rocky shore is repeated again and again, and yet Woodward has rung the changes upon the theme so that one feels the varying moods of the sea itself, rather than the monotony of his choice of subject. J. L.

LANDSCAPES IN A POPULAR TRADITION BY OGDEN PLEISSNER

IF THERE is such a thing as a "typical American landscape manner" of our period, Ogden M. Pleissner, a group of whose paintings are the current offering at the Macbeth Gallery, is probably entirely representative of it. It is a conservative school, grown out of the mixture of native and European traditions which made Eakins, and enriched by further technical importations. If it fails to score the highs achieved by more daring men, it is also spared the fiasco which so often results from a hollow attempt at a painted *weltanschauung*.

American plains, hills, streams and farms are depicted with crisp lines and broad but controlled brush strokes. The palette is high without being startling, the effects of light and shade are sharp, and the result is an output of completely satisfactory, faithful and unemotional pictures. The sun shining through clouds on the lovely landscape of *Restigouche Intervale*, the well composed rendering of *Ghost Town*—without comment—and the fine, colorful representation of the twisted tentacles of *Gnarled Juniper* characterize an *oeuvre* which has a definite sort of restful and pregnant permanence.

D. B.

EIGHT NEW SHOWS: A GALLERY TOUR

CONSIDERABLE disparity between his skill in oil and in watercolor may be seen in Edmond Weill's exhibition at the Grant Studios. In the two watercolors, *Winter From My Window* and *The Inlet at Patchogue* one feels the artist's sensitiveness to his subject which he communicates with fluency and directness. Not so the effect of his work in oil. In

thick impasto he paints a landscape which lacks perspective, and repeats itself monotonously. Only in *Mrs. Foster's Garden* does Weill succeed in capturing the shifting light in the branches of a tree.

In the group show of the Fine Arts Guild watercolor is the medium of the Spring Show. E. Ormond McMullen contributes two paintings which make one want to see more of his work. *I've Been Working on the Railroad* has a delightful swing to it, both literal and figurative. Blanche Lazzell in colored woodblocks subdues her material with ease, so that a type of print which is usually only decorative succeeds in projecting meaning as well. *St. George, Bermuda* by Bradford Ashworth calls up the almost aching whiteness of the sun upon the white walls of a concrete building.

ARTHUR SCHWIEDER, in the foreword to the catalogue of the seventh annual exhibition by his group at the Montross Gallery states: "The difference in viewpoint is more apparent the longer we work together." The range in type is indeed broad, and very commendable in a company of artists some of whom have been painting together for the best part of a decade; the range in quality

(Continued on page 21)



LENT BY THE MUSEE DU LUXEMBOURG TO THE GRAND CENTRAL GALLERIES
IACOVLEFF: "TWO HEADS AND NUDE," SANGUINE DRAWING

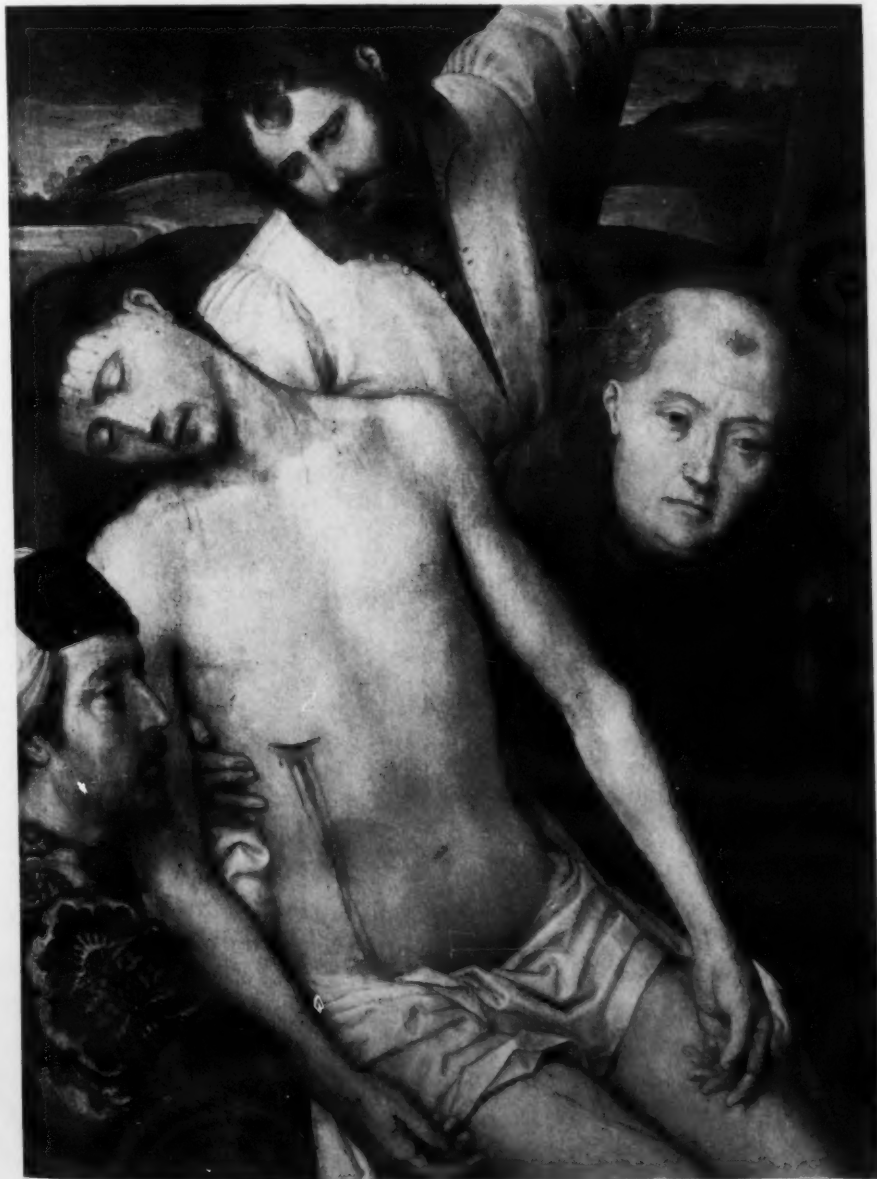
Memling to Guardi: Important Old Masters in the Auction Room

IN THE most important sale of their season, the American Art Association-Anderson Galleries, Inc. will offer at auction on the evening of April 20 an impressive collection of paintings by old masters, including works published by famous authorities as Raphael, Memling and Gianpetrino.

The collection, which will go on exhibition April 15, comprises property from the collections of M. Felix Lachowski and of M. Jean Manceau of Paris, Mrs. Kermit Roosevelt, and other private collectors. Of further interest among the paintings, which number thirty-eight in all, are examples by Murillo, Frans Pourbus the Younger, Jordaens, Campi, Van der Weyden, Clouet, Van Dyck, Ruysdael, and Guardi.

The *Madonna of the Pinks*, given to Raphael by A. Venturi in his book *Raffaello* (Rome, 1934), is dated by that scholar about 1506 and called the model for various later copies; it is in excellent condition, still on its original panel eleven by eight and one-half inches.

The *Descent from the Cross* by the early Flemish master Hans Memling was formerly in the Podevaksdzy Collection in Leningrad. It is accompanied by a certificate of endorsement by Dr. Max J. Friedländer, formerly of the Kaiser Friedrich Museum, Berlin, who has also described it in his *Die Altniederländische Malerei*, Vol. VI, No. 13a. The American Art Asso-



OLD MASTERS SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES
MEMLING: "THE DESCENT FROM THE CROSS," PAINTED CIRCA 1485



OLD MASTERS SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES
"PORTRAIT OF A LADY-IN-WAITING" BY HEMESSEN

ciation-Anderson Galleries has in its keeping a request from M. Paul Lambotte, Honorary Director General of Fine Arts, for the loan of this painting to the Memling Exhibition organized by the city of Bruges under the patronage of Leopold III and the Belgian Government, to be held at Bruges from June 24 to the end of September, 1939.

From the Holford Collection comes *St. Joseph and the Holy Family* by Gianpetrino (Milanese: circa 1520), one of Leonardo da Vinci's most talented pupils. This painting, about which Bernhard Berenson has written in his *North Italian Painters of the Renaissance*, was exhibited in 1898 in the Milanese Exhibition at the Burlington Fine Arts Club.

Two magnificent Murillos are present in the collection. One, *Ecce Homo*, was for several years on exhibition in the Spanish Room of the Metropolitan Museum of Art, and the other, *Head of Christ*, was exhibited at the Brooklyn Museum. Both are accompanied by endorsements by Dr. August L. Mayer, author of *Murillo des Meisters Gemälde*.

Outstanding in the eminent array of portraits in the sale, which is unquestionably one of the most notable to be held in America in recent years, are Giulio Campi's great *Portrait of Ercole II, Duke of Ferrara*, with attestation by Bernhard Berenson; *Portrait of Charles the Bold, Duke of Burgundy*, from the workshop of Rogier van der Weyden; *Portrait of Don Diego Sarmiento de Acuna, Count Gondomar*, by Frans Pourbus the Younger, from the collection of Count Gondomar, a direct descendant of the subject; Jacob Jordaens' *Portrait of Judge Steengracht*; Sir Anthony Van Dyck's *Portrait of Wolfgang Wilhelm, Prince of Pfalz-Neuburg*; two fine works by Clouet, *Portrait of Antoine de Bourbon, King of Navarre* and *Portrait of a Courtier of Henry III*, both formerly in the collection of Mme. Napoléon Magne of Paris; Leonard de Limosin's *Portrait of Charles, Comte de Montpensier*; a *Portrait of Madame de Montmorency*, in which she wears a finely executed miniature of her husband, by Mignard; and the charming *Portrait of a Lady-in-waiting to the Queen of Hungary* by Catherina Hemessen, Flemish sixteenth century woman painter.

Portraits by Dutch masters include fine examples by Bol, De Hoogh, Dou, Van Honthorst, Van Hooren, Pieter Pourbus the Elder, Flinck, Van Ravesteyn, and others. A fine English painting in the collection, *Portrait of William Cowper* by George Romney, shows the poet at bust length.

A dramatic Ruysdael *Waterfall*, with storm-threatened landscape; a street scene by Van der Heyde; and a lovely

(Continued on page 21)

The Rosebery Art in a London Sale

Dispersal at Auction of a Great English Collection

THE two decades which have elapsed since the War have seen the dispersal of so many outstanding collections that one would be tempted to infer that the age of private ownership for great works of art was passing and that the day could already be anticipated when museums would house the remaining masterpieces now belonging to individuals. But with the breaking up of one collection there begins the formation of another. Like the tides of wealth and fortune great paintings and fine furniture pass from one hand to another and a first class work can always be sure of ready buyers. It is thus with great interest that the American public may learn of the dispersal of Lord Rosebery's collection, scheduled to be held at Christie's on May 4 and 5, whose paintings, though numerically few, are of the first order and include the great English portraitists as well as Continental masters which may eventually find a home on this side of the Atlantic.

Of the five outstanding Reynolds in the collection there should be noted a splendid full-length portrait of the Hon. Augustus Keppel dressed in naval uniform standing against a background of sea and rocks, one hand on his sword and the other indicating an object in the foreground. The handsome combination of blues and greys of the uniform are complemented by the colors of the stormy sky beyond. Another member of this family to be rendered by Reynolds is General the Hon. William Keppel, shown in three-quarters length pointing with one



ROSEBERY SALE: CHRISTIE'S, LONDON

"PORTRAIT OF MRS. RUSHOUT AND CHILD" SIGNED BY ANGELICA KAUFFMAN

THE TOP OF AN ELABORATELY INLAID LOUIS XV MARQUETRY TOILET TABLE

ROSEBERY SALE: CHRISTIE'S, LONDON



hand toward Fort Moro which appears in the background in commemoration of one of the glorious episodes of his military career. An attractive Reynolds child's portrait shows Miss Theophila Palmer holding a muff. The elaborately costumed Florentine beauty Contessa della Rena and *A Laughing Girl* complete the group by this master. Further English canvases include Sir Thomas Lawrence's *Portrait of the Duke of Wellington*, in dark coat and white stock, Raeburn's *Portrait of Lord Francis Jeffrey* and an Angelica Kauffman of exceptionally fine quality and high degree of finish.

One of Tintoretto's unforgettable male characterizations in the collections shows a Senator in furred robes sitting at an open window through which may be glimpsed the embankment of the Tiber and the Castle of Sant' Angelo. Rich tactile values and warm color lend interest to Paris Bordone's *Portrait of a Lady*. In Boucher's *The Wounded Adonis* we find a popular mythological theme treated with all the grace of the eighteenth century.

Together with the furniture, which is destined to go under the hammer on the first day of the sale, there is a group of *objets d'art* testifying to unusually discriminating taste on the part of the collector. Ten miniatures, many in jeweled or enameled frames, seventeenth century jewelry, snuff boxes of precious materials, Vernis-Martin *nécessaires*, eighteenth century painted fans and numerous other delicate and beautiful *bibelots* are very

(Cont. on page 22)

ART THROUGHOUT AMERICA

DETROIT: GIFT OF A CANVAS BY RENIERI, XVII CENTURY FRENCH PAINTER

ONE of the little known but none the less interesting artistic personalities of the French seventeenth century is Niccolo Renieri whose Caravaggiesque *The Repentant Magdalen* has just entered the collections of the Detroit Institute of Arts as the gift of Mrs. Trent McMath. This canvas complements the de la Tour *Girl with a Candle* acquired by the Institute about a year ago as both works exemplify the secondary trends of a century mainly associated with the classical art of Poussin and Claude Lorrain.

Renieri, together with Valentin, Vouet and de la Tour, belonged to a small group of *tenebroso* whose absorption of the art of Caravaggio gave birth in the first true Baroque works to be produced in France, by contrast with the importations of the school of Fontainebleau and the Rubens Luxembourg decorations. *The Repentant Magdalen*, with its concentrated beam of light falling on the pearly flesh tones against a black background, so clearly indicates the source of its inspiration that it was for time actually believed to be from the hand of Caravaggio himself. But closer inspection shows how personal Renieri made this language which, for all its Baroque vitality, has a suave, dreamy atmosphere and a grace which is entirely his own. The artist's Flemish origins may be seen in the painting of the open book, the skull and the ointment jar which are remarkable for their solid realism. In addition to its purely artistic merits the comparative rarity of Renieri's works makes this canvas a prized addition to the French galleries of the Institute of Art.

HONOLULU: ANNUAL & A NEW PICASSO

AN ANNUAL show and an outstanding addition to their contemporary painting department are the two principal events of the season at the Honolulu Academy of Arts. The show is the eleventh of its kind and includes eighty-five items selected from over twice that number. As has been noticed generally in group events in this country the watercolor section is a particularly strong one with First Prize in this medium going to Juanita Vitousek for her *Islands* while the Grand Prize in oils was tied between Isami Doi's *Figure in Still-Life* and *Landscape from a Shore* by Tam.

Honolulu's new painting is a *Pierrot* by Picasso which is a compelling example in his semi-abstract, brilliantly colored manner. Acquired from the J. B. Neumann Gallery, it comes as the gift of the Friends of the Academy, a group formed over a year ago for the purpose of presenting annually one outstanding example of contemporary art to the museum. The fact that the new Picasso represents a phase of the Ecole de Paris hitherto lacking in the Academy's collections makes the donation a doubly welcome one.

SYRACUSE: THIRTEENTH ANNUAL SHOWING OF LOCAL ARTISTS

SYRACUSE has recently been celebrating its annual festival of local talent which went on view at the Museum of Fine Arts for the thirteenth time. First Prize in this event was awarded to a

work painted in a so-called "mixed" technique involving the use of tempera, egg emulsion and oils by Paul O'Connell entitled *Backward Glance*. The increased possibilities offered by the new medium are well demonstrated in the textural richness and solidity of the figure of a seated girl whose head is bound in a brightly colored handkerchief.

Summer Day won for Eleanor Schaefer a Second Prize in Oils, honorable mention going to Sidney Seeley for *Michigan Landscape*. The watercolor division was distinguished by excellent papers from the hands of Jessie Charman and of Jane Haven, awarded First and Second Prize in the order mentioned. A capable head by Ruth Randall carried off the chief sculpture award.

Arts and crafts were also not absent. In particular was excellent pottery with slip decoration contributed by Margery McIntosh, winning the Ceramics Prize. A final award was made to Mary Mills Gaylord for a handsome and skillfully wrought silver ring.



RECENTLY PRESENTED BY MRS. TRENT MCMATH TO THE DETROIT INSTITUTE OF ARTS
RENIERI'S CARAVAGGIESQUE "THE REPENTANT MAGDALEN"

WORCESTER: A NEW PEALE STILL-LIFE

A *STILL-LIFE* by the early nineteenth century artist James Peale, brother of the distinguished portrait painter Charles Willson Peale, is an attractive addition to the American collections of the Worcester Art Museum. This work, which is painted on a panel some eighteen by twenty-six inches in size, shows a light blue oval porcelain dish filled to overflowing with green and purple grapes standing on a plain wooden-topped table the edge of which is just visible above the frame of the picture. Three apples and the grape leaves and lively, curling tendrils give decorative pattern to the picture which is painted with a vigorous touch giving no evidence of the artist's advanced age at the time it was executed. An inscription on the back of the panel shows Peale to have then been in his seventy-sixth year.

The sturdy, rustic character of James Peale's painting is probably due to the fact that until the age of twenty-one he was a saddler and maker of picture frames for his more accomplished brother Charles Willson Peale. But in

this very quality lies its particular charm and its historical value as an authentic document of America's rural past.

CAMBRIDGE: COLORFUL REVUE OF SAFAVID PERSIAN MINIATURES

A DOZEN or more Persian miniatures, selected for special exhibit at the Fogg Museum, sum up the wealth of color and pictorial design of four centuries. Their subjects range from the legendary slaying of a dragon to a full-page portrait. They are of the Safavid period, the sixteenth and seventeenth centuries, when technical skill and decorative perception are still near their highest point.

The main fascination in these paintings is their color. It differs from ours in its decorative aim; it refreshes with its racial remoteness. Each robe, each blossom, has its clear hue. No "harmonizing tone" of the academies, no Impressionist veil of colored light or shadow dims them. Their separate spots form a web as intricate and lively as an Oriental rug. The smallness of the people and the num-

ber of books, lutes and jugs of wine permits or favors this gay complexity.

Several sheets of book illustrations in which princes, pavilions, trees, and figured carpets all are combined for a decorative end show the full vocabulary of this art. For this, they are set in a single plane; they are separated by their definite shapes and colors without modeling or shadows or personalities to intrude on their abstract world. Yet the result is not alone a decoration but a heightened sense of actuality.

Book making in Persia was a luxury of kings; when the great Tahmasp, its princely patron, died his painters were compelled to turn to the making of albums, pictures, portraits or genre. Such portraiture at its height lives for us in a full-figure painting of a noble youth. According to the Persian practise, the moon-face is a polite description of his features for he is reticent of any exposure of himself. This youth's apparel and his slow, gliding pace recorded sufficiently his station and his attitude to life. For the rest, the portrait was purely an affair for the artist, in rhythm of line, in interplay of vermilion and ultramarine blue.

The artist in this case has a special importance. His hand, of conspicuous skill, is discovered in two published but uncolored portraits, one in the Museum of Fine Arts, one in Paris, and there is reason to believe that in these three may be the true personality behind the several "signatures," true or doubtful, of the much debated Aqa Riza.

OTTAWA: AN IMPORTANT TURNER MARINE FOR THE NATIONAL GALLERY

AMONG the seascapes of the nineteenth century those of James Mallard William Turner stand out with particular vividness for the breadth and atmosphere with which the artist has set down his experiences along the French and English coast. The sense of awe and wonder before the forces of nature which distinguishes so much of Turner's work is now here better exemplified than in the famous *Pilot Hailing a Whitstable Hoy*, until lately in the J. Horace Harding Collection, which has just been acquired by the National Gallery of Canada. Showing two distant sailing vessels scudding before approaching storm clouds and a small pilot boat rolling in the wrack of a breaking wave in the foreground, the canvas is a singularly dramatic and atmospheric one. It was executed according to Armstrong between 1805 and 1810, though Holme assigns it to a somewhat later period. The painting has been variously recorded and illustrated in works on the master as well as figuring in the Royal Academy shows of 1866 and 1906 and in the Knoedler exhibition held in 1914. Finburg in his *Turner's Sketches and Drawings* cites it, together with examples in the Gould, the Widener and Lady Wantage's collection, as among the most glorious marines ever painted. At this time it belonged to Fred H. Fawkes.



RECENTLY ACQUIRED BY THE NATIONAL GALLERY OF CANADA, OTTAWA

TURNER'S GREAT SEASCAPE: "PILOT HAILING A WHITSTABLE HOY"

made more than sixty similar portraits of varying interest and quality. One of the late versions, painted two decades after the Baring picture, was already in the Huntington Library, but the difference between the two is so great as to make them seem almost different portraits, even to the unpracticed eye.

The Baring portrait is painted with Stuart's characteristic liquid touch and thinness of pigment. Its coloring is fresh and the picture shows no evidence of retouching, and altogether it is a striking and impressive likeness of our first President.

An unusual feature is the fact that it has had but two owners since 1797: Charles Baring, for whom it was painted, and his son, Alexander Baring. Thus although this is one of the most distinguished of its kind, the canvas has been practically unknown outside the Baring family, and is not recorded in the standard works on Washington portraits.

SAN MARINO: A STUART PORTRAIT

AN UNRECORDED and virtually unknown portrait of George Washington, and one which will certainly rank high among Gilbert Stuart portraits, has lately been presented to the Henry E. Huntington Library and Art Gallery. The portrait was painted by Stuart in Philadelphia in 1797 for Charles Baring. By him it was bequeathed to his son, Alexander Baring, whose widow has given it to the Huntington Art Collections.

The Baring portrait is a version of the famous "Athenaeum" portrait, painted from life in 1796, when Washington was sixty-four years of age. Stuart subsequently

PITTSBURGH: THE CARNEGIE ACQUIRES A LANDSCAPE BY JOHN KANE

A LANDSCAPE by the popular "primitive" painter John Kane has just entered the permanent collection of the Carnegie Institute as the gift of George D. Thompson. Entitled *Turtle Creek Valley, Number One*, this theme was subsequently used by the artist as the basis for a larger and more detailed canvas as well as being one which appears frequently in his sketches. Under the title of *Westinghouse Bridge, Number One*, the same work was included in the Kane memorial show held at the Institute in 1936.

In the canvas the artist has here skillfully combined rural and industrial elements into a pattern of great subtlety. The curving railroad tracks which lead the eye into the picture, the color scheme of greens and whites accented by touches of brighter pigment, the engrossing network of roads that climb the hill are all elements contributing to its effect. It is characteristic of Kane's intense interest in all aspects of his adopted city that he should have chosen what is literally the gateway to Pittsburgh as the theme of this work — a fact which makes doubly suitable its acquisition by the Carnegie Institute whose 1927 International was the stepping stone to the artist's success.



RECENTLY PRESENTED BY MR. GEORGE D. THOMPSON TO THE CARNEGIE INSTITUTE

"TURTLE CREEK VALLEY, NUMBER ONE," PAINTED BY JOHN KANE

The Classic Nude: 1460—1905

(Continued from page 11)

the supposed progress of enlightenment, though all too frequently stumbling over puritanical digressions, to such incredible gestures in our day as a postal interdict on an international art magazine reproducing a few nudes by great contemporary painters.

Now it would be ridiculous to pretend that the representation of the nude by even the greatest masters has ever been without personal or erotic imputation any more than any other human act or, to draw closer parallels in the arts, the verses of *Venus and Adonis* or the choruses of *Oedipus*. It is the exaltation, the "loftier reality" (to use Goethe's phrase) of an ideal which is the product of the work of art that is the stuff here, and if it seems something of a truism to say so in this place, there is the topical reason of government censorship stated above, on which newspaper ink is hardly dry.

Discounting, however, the most modest hope that the subject matter will be approached without reservation and inhibition, it would still be difficult to imagine that the naughtiest schoolboy could look at the drawing of Antonio Pollaiuolo and Albrecht Dürer, which constitutes the fundamental of this group, except with a deep sense of the ideal. These are the first and longest steps in the realization of the human figure as a basic doctrine of the modern age in art, the first unification of a knowledge of the antique with the knowledge of the living model, executed by painters of whom one was also a great sculptor, which establish the formula for the great painting of the female nude that follows Giorgione's *Sleeping Venus* in Venice during the ensuing century, and influences also German contemporaries. Carried to Northern Europe from the Italian periods of Rubens and Van Dyck, the theme achieves a new wealth in the *dix-huitième* and its second renaissance of Classicism and mythological subjects. With the founding of the academy in the middle of the seventeenth century, the nude becomes firmly ensconced as the classic of painting: the idea of the "life class" as the formal basis of artistic training begins then as it has remained until today. The nineteenth century rebels against the academy, yet its revolutionaries only dwell anew on the nude as a didactic fundamental; the twentieth century rebels against realism, yet ends in super-realism in which the nude plays the chief rôle.

Of this accomplishment of man's poetic dream to exalt and immortalize his own image, of its strange union of godlessness and worship of beauty in the deepest spiritual sense, the walls of this exhibition tell an eloquent story. Not all its chapters are of even quality, and therefore it has more than passing value: an occasional banality throws into relief the stature of full realization in Titian or Tintoretto, Courbet or Corot—proving again the timelessness of a great art form.

Important Old Masters in the Auction Room

(Continued from page 17)

still-life by De Heem are also among the Dutch masterworks.

Other early Italian works in the sale include a fine *Madonna and Child* by Cima da Conegliano (fifteenth century); *The Last Supper* by Livio Agresti (sixteenth century); and a gem of a small painting by Guardi (1712-1793), entitled *Italian Scene*. An interesting primitive in the sale is *The Crucifixion*, by "The Bonnat Master."

New Exhibitions of the Week

(Continued from page 16)

can be accounted for both by aptitude and by the fact that some of the members are far less advanced than others. There are effective caricatures in flat color by Victor Capuya, tranquil landscapes in a mosaic of bright tones by Blanch Rothschild, a ballet-like allegorical extravaganza entitled *Mind and Instinct* by Yvette Berlowe, and pictures of seething humanity in grey impasto by Irwin Ticktin. The soft tints of Herbert Mahabir's brown *Nude*, the sharp primitivism of Paul S. Rodgers' *To the Cloisters*, and canvases by Mildred Atkin, J. Clayton Jaynes, Frances Perry and Arthur Penner all reveal painters with divers interests.

THE paintings by Aaron Douglas at the A. C. A. Gallery were made in the South and in Haiti while he was enjoying a Rosenwald Fellowship. His ability to capture the sunny warmth of a courtyard, or its cool dark shadows later in the day make several

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of these canvases appealing. *Mango Tree*, painted in Haiti, is interesting for its spatial feeling, the tree which the artist describes in heavy impasto standing away from its background of blue river so that one has the sense of being able to go entirely around it. His handling of figures is conventional, except in the street scenes where they are incidental to the composition as a whole. They have, however, a spring and ease as they walk along with great trays of fruit or vegetables on their heads which make them much more real than the more carefully delineated *Ex-slave* and *Street Urchin*.

WATERCOLORS evoking the flavor of salt and spray, woods and mist, and cool damp earth, offer painted ozone to the carbon-monoxide ridden at The Sporting Gallery and Bookshop. Among the artists contributing refreshing scenes of American turf events, shooting, skiing, fishing and sailing, are Frank Benson, Roland Clark, Wayne Davis, Gordon Grant, Joseph Low, Ogden Pleissner, A. Lassell Ripley, Dwight Shepler and John Whorf.

The exhibition of watercolors and drawings by contemporary British graphic artists at the Guy Mayer Gallery is interestingly amplified by a group of prints by the same men shown to facilitate comparison of their work in various media. Blampied's bold and broadly treated papers and Flint's beach scene reveal artists who are as much at home in watercolor as in etching, having developed quite different manners for each form of expression; not so Bone, McBey, Cameron and Griggs, however, for their paintings and pen sketches can be immediately spotted by anyone familiar with their prints. Austin is represented by dry paintings of picturesque characters and by a remarkably free drawing, *Getting Up*, and Brockhurst shows a couple of strong pen portraits.

THE large show at the Art Students League consists this week of the work by out-of-town winners of scholarships. Among the painters Jane Sennickson of Cincinnati exhibits prints and canvases. The most interesting are her lithographs, which have a rhythmic line and show her observation of significant details in scenes of colloquial quality. Richard Miller of Detroit exhibits black and white work which is also noteworthy, particularly a drawing of a farm house, typically mid-Western in its feeling, and presented with spontaneity. Helen Haley of Minneapolis shows a group of paintings in gouache. It is a medium which seems well adapted to her style, and she exploits delicate pattern in scenes of the city as well as landscapes.

WHEN confronted by almost a hundred rather pedestrian works by women artists who must take up the Battle of the Sexes by banding together, it is sometimes hard to suppress refractory apothegms. Nevertheless, there are a few rewarding moments in the exhibition of paintings by Marion Zimmer, Doris Porter and Helene Samuel and of ceramics by Ruth Randall at the Argent Gallery. Miss Zimmer's *Rocking Chair*, a fine statement of chintz charm, and her *Idle Girl*, a competent study of a Negro against an open window, marks her as perhaps the most accomplished of the lot, although there is a colorful strength about Miss Porter's landscapes and still-lives.

AN INVITING and rarely satisfactory subject for the painter who selects the South as a background is the silvery moss which drapes itself like the parasite it is from live oak trees. Ethel McPherson, whose paintings of Louisiana are now to be seen at the Arista Gallery, does succeed in *Capitol Grounds, La.*, in recalling the romantic feeling of this phenomenon of the deep South. In contrast to the brilliant green of the other vegetation the grey, misty quality of the moss is striking. She is less happy in some of the other Southern scenes, but redeems herself in her views of New York such as *Central Park at Night* and *Lower Fifth Avenue*. Particularly in the former is her sense of foliage apparent, and the latter is attractive for its rather prim interpretation of one of the city's gayer reminders of other days.

The Rosebery Art in a London Sale

(Continued from page 18)

models of the exquisite workmanship of the period. The furniture is exclusively of the French eighteenth century and includes pieces by *maîtres-ébénistes* remarkable for their elegance of design and for the richness of their inlay. Two magnificent Savonnerie carpets with elaborately scrolled patterns combining floral and foliage motifs are other desirable items which should make this sale a memorable one.

COMINIG AUCTIONS

The Spoor Library: Rare Editions and MSS

THE first edition of Byron's first book *Fugitive Pieces*, one of only four copies in existence; Elizabeth Barrett Browning's *The Battle of Marathon*, presentation copy of the first edition of her first book from the famous Locker-Lampson collection (England), of which but fifty copies were printed and of which only nine are believed to be in existence; the excessively rare first edition of Robert Browning's first book, *Pauline*, one of four known copies with presentation inscription by the author, characterize the extreme rarity and importance of the library of the late John A. Spoor of Chicago, to be dispersed at public auction commencing April 26 at 8:15 p. m. at the Parke-Bernet Galleries.

The Library will be sold in two sections. Part I, listing authors A to K, will be sold on the evening of April 26 and on the afternoon and evening of April 27; Part II, comprising the balance of the collection, will be sold the following week on the evening of May 3 and

*The Church Bells toll a melancholy sound
 Calling the People to some other Prayer,
 To feel their hearts with the fear, and gloomy Cases
 More harkening to the Demonic horrid sound.
 Surely the Minds of Man is closely bound
 In some black spell. That each one takes
 Himself from friendside joys and by day air
 And converse high of those with glory crown'd -
 Still, still they toll, and I should feel a damper
 A chill of Tongue. did I not know
 That they are like a going like an outburst lamp
 That they are dying, waiting in their whole
 Into oblivion - that fresh flowers will grow
 And many glories of immortal stamp*
Keats

Written in 13 minutes

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A SONNET IN KEATS' HANDWRITING FROM "ENDYMION" the afternoon and evening of May 4. Each part will be placed on exhibition to the public approximately a week prior to the sale.

Many of the books are uncut and in their original bindings, boards, cloth or wrappers. Among the outstanding rarities are a first edition of Lord Byron's *The Curse of Minerva*, one of only five perfect copies known; Gray's *An Ode on a Distant Prospect of Eton College*, one of the few copies located of the first edition; by the same author *The Candidate*, one of two recorded copies of the first edition; one of four presentation copies located of Kipling's first book, *Echoes*; Charles Lamb's *A Tale of Rosamund Gray* in original boards, Birmingham, 1798, one of only two copies located and Charles and Mary Lamb's *Tales from Shakespeare*, original boards, uncut. Autograph letters and manuscripts are also notable.

Final Stock from Charles of London, Inc.

DUE to the permanent retirement of its president, Charles J. Duveen, from the antique trade, the remaining stock of Charles of London, Inc., comprising English and French furniture, tapestries, Oriental rugs, and paintings will be liquidated by public sale at the Parke-Bernet Galleries, Inc., on the afternoon of April

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Other contributions include:

**THE DESTRUCTION
AND PRESERVATION
OF WORKS OF ART IN
NATIONALIST SPAIN**

by *Michael Stewart*

**VAN DYCK'S
PAINTINGS OF
ST. ROSALIE**

by *Charles Sterling*

**PORTRAITS BY
CORNELIUS JONSON
IN SCOTLAND**

by *K. E. Maizon*

**PORDENONE—AND
NOT PARMIGIANINO**

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DEL DRAGO SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES

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21, following exhibition there from April 15. The collection includes a small group on consignment to this firm by clients for more than a year and now sold by their order. The English and French furniture constitutes the largest division in the catalogue. A selection of some of the finest pieces comprises a rare George I mahogany triple-top card and backgammon tables; a Louis XVI tulipwood commode decorated with groups of musical trophies, flowers, and urns in tinted marquetry, with Neo-Classic bronze mounts and white tapestry marble top; an Adam carved beechwood settee of graceful design covered in crimson damask; a Sheraton mahogany three-part dining table on pedestals, showing good color and patina; a Sheraton mahogany bookcase with a cylinder-front desk in the lower part, banded with satinwood; and a William and Mary walnut sofa in sixteenth century Flemish tapestry with allegorical figures.

Del Drago Collection of Far Eastern Art

CHINESE and Japanese objects of art, the property of Prince Giovanni Del Drago, who formed this select collection during many years of travel through China and Japan, will go on exhibition at the American Art Association-Anderson Galleries on April 15 prior to sale the afternoon of April 22. The collection comprises Chinese and Japanese pottery, porcelains, bronzes, lacquer, screens, eighteenth century textiles, paintings, antique Chinese rugs, carved wood, stone, and terracotta objects.

Outstanding in the group of very attractive Chinese and Japanese large and small screens is a Chinese late eighteenth century carved Coromandel lacquer eight-panel example with landscape and figures on one side in different kinds of carved wood, semi-precious stones, and mother-of-pearl, in brilliant colors, the other side painted in rich colors with landscape and figures in pavilions. Of note among the textiles, which include a number of brocade tapestry hangings of the finest quality, are a fine Chinese fifteenth century tapestry panel showing a pavilion in a garden, the upper part with family and attendants at work in an open doorway, the lower part with children at play; and a blue and gold brocade Japanese eighteenth century kimono in excellent condition.

Of special interest among the Chinese bronzes in the collection are a covered bowl, six inches high, of the Chin Dynasty (245 B.C.-206 A.D.); a gilded bronze eighteenth century ornament, thirteen inches long, of Mahomet and a lion, the animal very finely modeled and the figure with enamel and engraved decoration; and a bronze figure of a deer with mirror. Lacquer objects include Zonsei lacquer doors and other Ming pieces, a Korean lacquered wood trunk inlaid with mother-of-pearl, and decorated Mitsuda lacquer cabinets.

Among the single-color and decorated porcelains and pottery are a rare Yung Chêng *rose du Barry* porcelain coupe, a large K'ang-hsi decorated porcelain plaque with character marks underfoot, a Ch'ien-lung Imperial porcelain deep plaque with a portrait of a lady in brilliant colors, fine blue and white porcelains, a rare Sung T'zu Chou temple jar, and pottery figures and animal statuettes. Of note among the last-mentioned are a Ming three-color pottery figure of Kuan Yin and a T'ang pottery figure of a horse.

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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
ACA, 52 W. 8.	Moi Solotaroff: Paintings	April 16-29
Ackermann, 50 E. 57.	XVIII Century Flower Paintings, Prints	to April 29
American Academy, 633 W. 155.	Platt Memorial Show	to April 30
American Place, 509 Madison.	Arthur Dove: Paintings	to May 15
American School of Design, 133 E. 58.	O'Clare; Lundgren: Drawings	to May 5
American Woman's, 353 W. 57.	Group Show: Paintings	to May 3
Arden, 460 Park.	Albert Stewart: Sculpture	to April 22
Argent, 42 W. 57.	Zimmer, Samuel, Porter: Paintings	to April 22
Arista, 30 Lexington.	Ethel McPherson: Paintings	to May 1
Artists, 33 W. 8.	Group Show: Paintings	April 18-May 8
Art Students League, 215 W. 57.	Nataniel Dirk: Paintings	April 18-29
Associated Artists, 711 Fifth.	Thomas Benton: Paintings	April 17-May 12
Babcock, 38 E. 57.	XIX Century Americans: Paintings	to May 1
Barbizon-Plaza, 101 W. 58.	Group Show: Paintings	April 16-23
Beer, 41 E. 57.	Sylvia Holt: Needlework	to April 24
Bignou, 32 E. 57.	XX Century French Painters and Picasso	April 17-May 13
Bonestell, 106 E. 57.	Alexandrovich: Paintings	April 17-30
Boyer, 69 E. 57.	David Burliuk: Paintings	to April 23
Brooklyn Museum.	International Exhibition: Watercolors	to April 30
Buchholz, 32 E. 57.	Emil Nolde: Paintings	April 18-May 6
Carstairs, 11 E. 57.	Jongkind: Paintings	April 19-May 13
Clay Club, 4 W. 8.	Animal Sculpture	to May 6
Contemporary Arts, 38 W. 57.	L. Zechlin: Paintings	to April 22
Decorators Club, 745 Fifth.	H. Nordhausen: Paintings	April 11-25
Delphic, 44 W. 56.	Borne: Prints; Berdecio: Murals	to April 22
Douthitt, 9 E. 57.	Mario Baccante: Paintings	to April 21
Downtown, 113 W. 13.	Harnett: Paintings	April 18-May 6
Durand-Ruel, 12 E. 57.	Renoir: Portraits	to April 22
Eighth St., 52 W. 8.	Adams Garrett: Paintings	to April 26
Federal, 225 W. 57.	Berenice Abbott: Photographs	to April 22
Ferargil, 63 E. 57.	A. A. Burbank: Paintings	April 17-30
Fifteen, 37 W. 57.	Group Show: Paintings, Sculpture	April 17-29
French Art, 51 E. 57.	Modern French Paintings	to April 29
Freund, 50 E. 57.	American Primitive Portraits, Landscapes	to April 30
Grand Central, 15 Vanderbilt.	Hibbard; Iacovleff: Paintings	to April 29
Grand Central, 1 E. 51.	Society of Illustrators	to May 6
	Nichols: Paintings; Ceramics	to April 22
Grand Central Palace.	Independents: Paintings, Sculpture	to April 19
Grant, 175 Macdougall.	E. Weill; Fine Arts Guild: Paintings	to April 17
Harlow, 620 Fifth.	Russell Flint: Watercolors	to May 1
Harriman, 63 E. 57.	Botkin: Paintings	to April 22
Kennedy, 785 Fifth.	Disney: Drawings	to April 25
Keppel, 71 E. 57.	Color Sporting Prints	to April 25
Kleemann, 38 E. 57.	Sanford Ross: Paintings	April 17-May 6
Knoedler, 14 E. 57.	"Classics of the Nude": Paintings	to April 29
Kraushaar, 730 Fifth.	John Sloan: Paintings	to May 6
John Levy, 11 E. 57.	Barbizon School Paintings	to April 30
Julien Levy, 15 E. 57.	John Atherton: Paintings	April 18-May 9
Lilienfeld, 21 E. 57.	Dusy: Watercolors	to May 13
Macbeth, 11 E. 57.	Ogden Pleissner: Paintings	to April 24
Matisse, 51 E. 57.	Joan Miro: Paintings	to May 6
Mayer, 41 E. 57.	Brockhurst: Watercolors, Drawings	to April 29
Mercury, 4 E. 8.	Group Show: Paintings	to May 1
Metropolitan Museum.	Victorian and Edwardian Dress	to April 23
Midtown, 605 Madison.	Waldo Peirce: Paintings	April 17-May 6
Milch, 108 W. 57.	John Whorf: Paintings	to April 22
Montross, 785 Fifth.	A. Schwieder Group: Paintings	to April 22
Morgan, 37 W. 57.	P. Earle; E. Earle: Paintings	April 17-29
Morton, 130 W. 57.	Renouard: Paintings	April 17-29
Municipal, 3 E. 67.	N. Y. Artists: Paintings, Sculpture	to April 30
Newhouse, 5 E. 57.	T. Kernan: Paintings, Needlework	to April 22
New School, 66 W. 12.	Ruth Staudinger-Rozaffy: Photographs	to April 22
Museum of the City of N. Y.	History of the Crystal Palace	to Sept. 1
Neumann-Willard, 543 Madison.	Living Art, Old and New	to May 1
N. Y. Public Library.	Cadwallader Washburn: Prints	to May 1
Nierendorf, 18 E. 57.	Nature Forms in Art: Paintings	to April 18
Parish-Watson, 44 E. 57.	Wm. Randolph Hearst Collection	to May 1
Passedoit, 121 E. 57.	Edwin Dickinson: Paintings	to April 29
Pen & Brush, 16 E. 10.	Spring Show: Paintings	to May 1
Perls, 32 E. 58.	Picasso before 1910: Paintings	to April 29
Rehn, 683 Fifth.	Peggy Bacon; Raphael Soyer: Paintings	to April 29
Reinhardt, 730 Fifth.	Norah McGuinness: Paintings	to May 1
Schneider-Gabriel, 71 E. 57.	Diminutive Paintings	to May 1
Sculptors Guild, Park at 39.	Group Show	to June 15
Jacques Seligmann, 3 E. 51.	"The Stage": Paintings, Sculpture	to April 22
Snyderman, 1 E. 59.	English, French, American Miniatures	to April 25
Sterner, 9 E. 57.	Natalie Hammond: Paintings	to April 22
Studio Guild, 730 Fifth.	Annual Paintings and Sculpture Show	April 17-29
Sullivan, 460 Park.	Peter Hurd: Paintings	to April 29
Sutton, 385 E. 57.	Group Show: Paintings	to April 24
Tonying, 5 E. 57.	Chinese Bronzes, Pottery, Jade	to April 30
Tricker, 19 W. 57.	Helen Birt: Decorations	April 17-29
Uptown, 249 West End.	Abbey: Paintings	to May 4
Valentine, 16 E. 57.	Meraud Guevara: Paintings	to April 22
Vendome, 339 W. 57.	Group Show: Graphics	to April 29
H. D. Walker, 38 E. 57.	P. Taccard: Paintings	to April 22
Walker, 108 E. 57.	David Hare: Portraits	April 18-May 6
Wells, 65 E. 57.	Modern Chinese Paintings	to April 22
Westermann, 20 W. 58.	Lovis Corinth: Paintings	April 18-May 16
Weyhe, 794 Lexington.	Emil Ganso: Paintings	April 17-May 6
Yamanaka, 680 Fifth.	Oriental Lacquer, Paintings	to April 27

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EARLY CHINESE ART JADES BRONZES PAINTINGS SCULPTURE



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Decorative

OBJECT OF THE WEEK



*I*NLAY in mother-of-pearl forms the basis of the deco-
ration of this chair which was made in France during the
early nineteenth century, probably for the Near-Eastern
trade. It is one of a pair, the frame being of French walnut
and the upholstery of beige satin tufted with mother-of-
pearl buttons. The pale brown of the wood harmonizes with
the delicate color of the satin. The faintly iridescent inlay,
which is in a floral pattern, adds a glint to the general effect,
which is extremely elegant.

The process of inlay is one of the oldest of the arts, the
Egyptians surpassing many later peoples in their skill. The
contrast obtainable by inserting metal, ivory, tortoise shell
and such materials as mother-of-pearl flush with the wood
itself furnished patterns which brought out the differences
of grains, colors and textures. Ancient records indicate that
this type was the most prized of the woodworkers art. In
the Renaissance the earlier work appears to have been inlaid
in the solid wood. Later reappears the ancient method of
assembling the small pieces comprising the whole design in
veneers and glueing them to the background wood.

Damascus furnished the furniture designers of France
considerable trade during the early nineteenth century and
this chair seems to express the taste of the Near-East in
the lavishness of its inlay and upholstery. It also recalls the
vogue for such decoration in earlier Venetian furniture.

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